



Beatrice Pacheco <beatrice.pacheco@lacity.org>

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## Fwd: D.J. Waldie on Parker Center

1 message

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**Ken Bernstein** <ken.bernstein@lacity.org>

Thu, Sep 29, 2016 at 1:00 PM

To: Beatrice Pacheco <Beatrice.Pacheco@lacity.org>

----- Forwarded message -----

From: **Ken Bernstein** <ken.bernstein@lacity.org>

Date: Wed, Sep 14, 2016 at 10:16 AM

Subject: D.J. Waldie on Parker Center

To: Richard Barron <richardbarron@mac.com>, Gail Kennard <gmk@kdgarchitects.com>, Jeremy Irvine <jeremy@jeremyirvine.com>, "barry@m2a-architects.com" <barry@m2a-architects.com>

Cc: Lambert Giessinger <lambert.giessinger@lacity.org>, Janet Hansen <janet.hansen@lacity.org>, Melissa Jones <melissa.jones@lacity.org>

<https://www.kcet.org/shows/lost-la/memories-politics-make-parker-center-preservation-uncertain>





Beatrice Pacheco &lt;beatrice.pacheco@lacity.org&gt;

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**Fwd: 8150 Sunset - Letter to CHC [MB-AME.FID1335713]**

1 message

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**Ken Bernstein** <ken.bernstein@lacity.org>  
To: Beatrice Pacheco <Beatrice.Pacheco@lacity.org>

Thu, Sep 29, 2016 at 12:59 PM

----- Forwarded message -----

From: **Melissa Jones** <melissa.jones@lacity.org>  
Date: Tue, Sep 13, 2016 at 4:23 PM  
Subject: 8150 Sunset - Letter to CHC [MB-AME.FID1335713]  
To: Richard Barron <richardbarron@mac.com>, Gail Kennard <gmk@kdgarchitects.com>, "Barry A. Milofsky" <barry@m2a-architects.com>, Jeremy Irvine <jeremy@jeremyirvine.com>  
Cc: Ken Bernstein <ken.bernstein@lacity.org>, Lambert Giessinger <lambert.giessinger@lacity.org>

Dear Commissioners,

Please see the attached letter submitted on behalf of the property owner of Lytton Savings, 8150 Sunset Boulevard, which is scheduled as a final determination agenda item to be heard before you this Thursday, September 15, 2016.

Best regards,  
Melissa


**Melissa Jones**      Los Angeles Department of City Planning  
Office of Historic Resources  
 T 213.978.1192  
E [melissa.jones@lacity.org](mailto:melissa.jones@lacity.org)  
200 N. Spring St., Room 559  
Los Angeles, CA 90012

----- Forwarded message -----

From: **Richard Lichtenstein** <rlichtenstein@marathon-com.com>  
Date: Tue, Sep 13, 2016 at 10:41 AM  
Subject: FW: 8150 Sunset - Letter to CHC [MB-AME.FID1335713]  
To: Melissa Jones <melissa.jones@lacity.org>  
Cc: Lambert Giessinger <lambert.giessinger@lacity.org>, "Khalatian, Edgar" <EKhalatian@mayerbrown.com>

Melissa — neither the 8150 Property Owners nor any of their representatives will be testifying at the 15 September Cultural Heritage Commission meeting. Please however, find attached a letter from our Attorney regarding the Lytton Savings Nomination. I am directing this letter to your attention and would ask that you please distribute to the Members of the Commission and place in the Application File. Thank you. Richard

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 **8150 Sunset - Letter to CHC.pdf**  
3636K



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September 12, 2016

City of Los Angeles Cultural Heritage Commission  
200 North Spring Street, Room 559  
Los Angeles, CA 90012

Re: 8150 West Sunset Boulevard; CHC-2016-2522-  
HCM; Historic-Cultural Monument Application  
for the Lytton Savings

Dear Members of the Cultural Heritage Commission:

We respectfully submit this letter to provide you background information for your deliberations concerning the Historic-Cultural Monument (HCM) nomination of the Lytton Savings Building, which is located at 8150 West Sunset Boulevard. The facts set forth in the nomination focus on the eligibility of the existing two-story bank building. However, the nomination does not fully or accurately evaluate the building's integrity and significance.

The nomination does not fully communicate the architect's original design intent or consider the importance and extent of Kurt Meyer's original integrated design scheme that incorporated a designed landscape plaza, an extensive collection of Modern sculpture and art, high-quality interior design, and a contextual approach to the architecture of building and site, as illustrated in Julius Shulman's photographs and documented in the historical resources assessment report (Assessment Report) prepared by PCR Services Corporation for the 8150 Sunset Boulevard Project Draft EIR. Relevant portions of the Assessment Report are attached.

As it stands today, the Lytton Savings bank building is a mere shell, a structural remnant of a larger, richer whole, and does not in its present condition convey the full design intent, character or significance of Kurt Meyer's and Bart Lytton's integrated design concept. As further described below, from a conservative perspective, the Assessment Report recommended the property eligible for local designation. However, serious integrity and significance issues exist and are enumerated in the Assessment Report.

In addition to the substantial erosion of its integrated design, from a historical standpoint, the significance of Lytton Savings as a financial institution is problematic because of its financial volatility demonstrated by its meteoric rise and fall within a decade; and Bart Lytton's brash



Cultural Heritage Commission  
September 12, 2016  
Page 2

social and political personality gave him a certain celebrity status, but he also had his critics, and the Assessment Report found the property ineligible for its association with Bart Lytton.

At the time the Assessment Report was completed in September 2014, the site was unevaluated and SurveyLA survey data was not yet available for the Project Site. The architectural description and significance evaluation of the property was provided under the heading "Evaluation of 8150 W. Sunset Boulevard, APN: 5554-007-014 (Project Site) on pages 93 through 139 of the Assessment Report, and on pages 4.C.2-7 through 4.C.2-13, under the subheading "Historical Resources Identified within the Project Site," in Section 4.C.2, Historical Resources of the Draft EIR. The conclusion of the significance evaluation provided in the Assessment Report is as follows:

*The Project Site is found ineligible under national and state criteria and is conservatively determined eligible under local criteria for its architecture. Therefore, the Project Site is a historical resource under CEQA. As originally completed in 1960, the design of the Bank was strategically conceived as a Modern multi-media showcase for Modern art, architecture and interior design which related directly to its Sunset Boulevard context with a drive-up teller (removed) and ample parking, and a distinctive folded plate concrete roof (extant). Substantial alterations including removal and alteration of original features, materials and finishes and construction of the 1972 office addition and 1987 retail building have resulted in substantial material changes to the Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. Today, the building is an altered example of a Mid-Century Modern Bank, a relatively common building type in Southern California. The Bank's glazing and fenestration has been replaced, the auto teller was removed, some of the original materials and finishes on both exterior and interior are altered, and the interior design and integrated art was removed and the interiors renovated. As it exists today, all that remains is the Bank architecture (altered), two nearly intact works of art in situ, and the Lytton Center structure (substantially altered). Due to the removal and alteration of the majority of the design features and art collection, the Project Site no longer conveys the entirety of Kurt Meyer's and Adele Faulkner's original program and design concept, and the integrity of the Home Branch and Lytton Center has been seriously compromised.*

*While the Bank has lost its setting and interior design, it remains today as an early example of Kurt Meyer's work which may have been instrumental in his success as a S & L architect for Lytton Savings and American Savings. The Bank may also be an early example in Southern California of the Mid-Century Modern Bank building type, and the Bank's structure with its large folded-plate concrete roof can be considered an example of Modern prefabricated concrete construction. However, the Bank is not a well-*

Cultural Heritage Commission

September 12, 2016

Page 3

*recognized work of Kurt Meyer who is better known for the New Formalist-style Lytton S & L Pomona Branch (1965), and the Canoga Park Branch (1966) which was featured in Arts & Architecture and won an honor award from the Precast Concrete Institute. The Pomona and Canoga Park branches express the classical ideals of New Formalist architecture in their overall design, form, materials, and reverence of the classical concept/scheme and were described as “temples” by David Gebhard and Robert Winter. Furthermore, the Lytton Savings Home Branch is not associated with important trends or patterns in history, or significant events or persons. Lytton Savings and the Hollywood Home Branch had a minor role in the development of the S & L industry in California in contrast with larger and more successful financial institutions. Lytton Savings was the fifth largest savings and loan association in the United States but by 1968 Lytton Savings had gone bankrupt after only ten years of operation, and the economic significance of Lytton Savings as compared to Home Savings and American Savings is insignificant by comparison. While Bart Lytton, the founder of Lytton Savings, was an important local social figure, his most influential contribution was to the local arts movement and not to the history of the S & L industry; however, the Lytton Center is no longer an identifiable feature of the property due to removal of the museum use and substantial alterations that have rendered the museum nearly unrecognizable. Therefore, the Bank on the Project Site does not appear eligible for listing in the National Register or the California Register. The extant Bank building alone, however, has sufficient integrity of design for consideration as a potential historical resource at the local level.*

*The two art works on the Project Site are eligible as contributors because the primary resource, the Bank, is eligible. However, they are not eligible individually because they are works of fine art and do not meet any of the above criteria. Per the California Art Preservation Act, the two existing integrated artworks on the Project Site including Roger Darricarrere’s Screen and David Green’s The Family are of recognized quality.*

As reflected above, and supported by other content in the Assessment Report, including Table 2, Comparison of Historic and Current Appearance, on pages 97 through 111, and Table 3, Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape, on pages 112 through 115, the Project Site was found ineligible under national and state criteria. Contrary to expressed concerns, the Draft EIR did provide justification as to why Lytton Savings Bank was not found California Register eligible. The significance evaluation is presented on pages 119 – 129 of the Assessment Report and on pages 4.C.2-7 through 4.C.2-13 of the Draft EIR, which found the subject property ineligible under national and state criteria, but conservatively determined the Bank eligible under local criteria for architecture as discussed below under the sub-heading, Architectural Merit under National Register Criterion C/California Criterion 3.



Cultural Heritage Commission  
September 12, 2016  
Page 4

### **Historical Significance under National Register Criterion A/ California Criterion 1/ Local Criteria**

The period of significance associated with the former Home Branch and Lytton Center situated on the subject property is from 1959 through 1969, from the time the existing Bank building was constructed in 1959 through the closure of the Lytton Center in 1969 and the change in property ownership. Historical themes associated with the Project Site that are developed in the Historic Context in the Assessment Report in Appendix C-3 of the DEIR include Post-World War II Transformation 1955 – Present, the Bank Building Property Type, Savings and Loan Industry, Integration of Art and Bank Design, Bart Lytton (1912-1969), Kurt Werner Meyer, Architect (1922-Present), Adele Faulkner-Quinn, Interior Designer (1911-2000), Integrated Art Components, Dalle de Verre, Roger Darricarrere, Artist (1912 - 1983), and David Green (1908-2000). The Assessment Report found the Lytton Savings Bank ineligible under National Register Criterion A, California Criterion 1, and the local criteria for history because, in contrast to a number of other larger and more successful S&Ls, Lytton Savings did not have a formative role or important key influence in the development and transformation of the Savings and Loan industry during the postwar period. Within California's unique Savings and Loan industry, Howard Ahmanson's Home Savings & Loan was the biggest in California and the United States, and S. Mark Taper's First Charter Financial Corporation of Beverly Hills, California, was the biggest publicly held savings and loan holding company. While these companies showed strong financial performance and continued to grow and thrive over the years, Lytton Savings had a financially volatile history which ultimately led to its ruin and collapse and forced disposal of its assets to its competitors.

From modest beginnings in 1958, Lytton Savings quickly grew to be the fifth largest savings and loan in the United States by 1963. However, Lytton's financial troubles began around 1965 when tight money put a serious crimp in California home building. Lytton took sharp financial losses for several years and by 1968, Lytton's empire was teetering on the edge of a financial crisis that led to founder Bart Lytton's ouster. The collapse of the Southern California real estate market hit Lytton Financial hard, forcing the disposal of multi-millions worth of foreclosed property, savings accounts and loans which were handed over to two competitor S & Ls.<sup>1</sup> While there may be some difference of opinion, there is no substantive evidence available to show that the existing Bank building played a significant role in the development and growth of the region, or in the transformation of the bank industry or architecture. It can be easily acknowledged that the Savings and Loan industry as a whole was significant in our nation's economic history and in the development of Southern California, however, no substantial new information has been

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<sup>1</sup> "Finance: Black Bart's Red Ink," *Time*, April 19, 1968  
(<http://content.time.com/time/magazine/article/0,9171,838252,00.html>).



Cultural Heritage Commission  
September 12, 2016  
Page 5

uncovered that shows that Lytton Savings had a key importance in the development and transformation of the Savings and Loan industry during the postwar period. The fact that the Bank building was associated with Lytton Savings and the Savings and Loan industry does not itself mean the property meets the threshold of significance for the California Register under Criterion 1, unless it can be shown to meet the burden of proof that the property was associated with an event or pattern in history that contributed to bringing about a significant change in the course of history.

As discussed in the Draft EIR on pages 4.C.2-7 through 4.C.2-9, the Lytton Savings Hollywood property constructed between 1959 and 1962 was comprised of three components: the Bank, the Plaza, and the Lytton Center. Since its construction, however, the original design of the Lytton Savings Hollywood property has lost its integrity because of the construction of the 1972 office addition and 1987 retail building; removal of the museum use, landscape plaza, and automobile accessibility features; and alterations to the total integrated design of the Home Branch. In addition, the Lytton Center has been substantially altered and its collections have been removed. It is no longer an identifiable feature of the Project Site and is obscured from view by the 1972 office addition. Furthermore, the spaces and features of the Lytton Center, such as the museum entrance, lobby, galleries, and auditorium, are not extant as they were substantially altered for a health club and self-storage facility during the 1970s and 1980s. The Plaza has been removed and paved over by a parking lot and is no longer extant. As detailed below, the Bank building is only partially intact and has lost the majority of its character-defining features. As a result of these substantial alterations including removal of the majority of the Bank building's original integrated art program, interior design and landscape setting, and other alterations to the Bank building itself, neither the building nor the Lytton Savings Hollywood property as a whole retains enough integrity of design, materials, workmanship, setting or feeling to exemplify its historical associations.

As stated and supported in the Assessment Report and Draft EIR, the Lytton Savings Hollywood property is substantially altered and the Bank building does not retain enough integrity of design, materials, workmanship, setting or feeling to exemplify its historical associations. Therefore, because it lacks both significance and integrity (and for the more detailed reasons below), the Project Site does not appear eligible for the National Register under Criterion A or the California Register under Criterion 1. The Project site likewise does not appear to be eligible for the local register for history, but is conservatively considered eligible for its architecture as discussed below.

Cultural Heritage Commission  
 September 12, 2016  
 Page 6

### **Architectural Merit under National Register Criterion C/ California Register Criterion 3/ Local Criteria**

The Bank was also evaluated under National Register Criterion C, California Register Criterion 3 and the local criteria for architectural merit. With regard to character-defining features of the Bank, the California Register follows the National Register and similarly requires that a resource retain the majority of its seven aspects of integrity (location, design, setting, materials, workmanship, feeling, and association) from its period of significance so as to be recognizable as a historical resource and to convey the reasons for its significance. The Bank must retain the majority of its physical features that enable it to convey its significance as defined by its period of significance from 1959 through 1969, from the time the Bank was constructed in 1959 through the closure of the Lytton Center in 1969. A comprehensive analysis of the integrity of the Bank was included in the Assessment Report in Chapter III. Environmental Setting, C. Evaluation of 8150 W. Sunset Boulevard, APN: 5554-007-014 (Project Site), 2. Integrity, on pages 95 through 119. The historic appearance of the Bank and subsequent alterations are illustrated on pages 97-111 of the Assessment Report, and existing original features, alterations and removed features are identified in Table 3, Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape, on pages 112-115. Narrative discussion on each of the seven aspects of integrity is provided on pages 116-119 of the Assessment Report. Based upon this detailed analysis it was found a majority of original features (16 out of 27, approximately 60 percent) are no longer intact. Eleven (11) character-defining features remain intact and are original, while ten (10) features have been altered, and six (6) features have been removed. As a result of these changes, the Bank does not retain the majority of its seven aspects of integrity intact as required for National Register or California Register designation.

The following matrix provides a summary of the results of the Assessment Report integrity analysis.

<b>Integrity Matrix</b>							
	<b>Location</b>	<b>Design</b>	<b>Setting</b>	<b>Materials</b>	<b>Workmanship</b>	<b>Feeling</b>	<b>Association</b>
<b>Integrity Status</b>							
YES	X						
NO			X			X	X
PARTIAL		X		X	X		



Cultural Heritage Commission  
September 12, 2016  
Page 7

As discussed in the Draft EIR on pages 4.C.2-10 through 4.C.2-12, while substantially altered and retaining only partial integrity of design, materials, and workmanship, the Bank building still has enough exterior features and some remaining interior features and spaces to conservatively meet the local criteria considerations for Mid-Century Modern bank architecture and to be determined eligible as a Los Angeles Historic-Cultural Monument. Additionally, the Bank is an altered eclectic Mid-Century Modern style S & L building with Modern New Formalist and Googie architectural elements, that in its original condition represented an early example in Southern California of the Mid-Century Modern bank building type. As it stands today, the Bank building's structure with its large folded-plate concrete roof can also be considered an example of Modern prefabricated concrete construction. In summary, while substantially altered and not eligible for listing in the National or California registers, from a conservative perspective the Bank remains locally eligible as an altered early example in Los Angeles of the Mid-Century Modern Bank building type with a folded plate roof, and as an altered early example of Kurt Meyer's work that may have been instrumental in his success as an architect for Savings and Loan institutions including Lytton Savings and American Savings.

As discussed above, substantial alterations resulted in material changes to the Bank building Project Site such that it no longer conveys the original program and design concepts of Kurt Meyer and Adele Faulkner. Such alterations to original features, materials and finishes include:

- January 1960 addition (10 feet by 16 feet) built onto southwest corner of the Bank for Bart Lytton's private patio access to his executive office.
- May 1961, interior partitions and ceilings added in the Bank (150 by 100 feet).
- December 1961, additional interior partitions and ceiling installed in the Bank valued at \$20,800.
- 1987 one-story electrical station (25 feet by 43 feet) built in front of west façade of Bank at southwest corner of Sunset Boulevard and Havenhurst Drive.
- 1987 removal of Plaza and grading for parking lot.
- 2002 Bank restrooms and staff room upgraded to comply with Title 24 requirements valued at \$55,000.
- 2010 Bank interior remodeled for approximately \$55,000
- 2013 Bank interior remodeled for approximately \$72,700.
- Construction of the 1972 office addition and 1987 retail building
- Replacement, alteration and infill of the Bank's glazing and fenestration
- Removal of the auto teller, automobile driveway and original parking lot design
- Removal of the interior design including custom carpet, finishes, integrated artwork, light fixtures, banking counters and furniture and subsequent renovation of the interior



Cultural Heritage Commission  
September 12, 2016  
Page 8

- Removal of the museum use, including entrance, lobby, galleries, and auditorium to allow for a health club and storage facility such that the Lytton Center is no longer an identifiable feature of the property
- Removal of the public Plaza with pavilion, reflecting pool and Modern landscaping and conversion of area into an asphalt parking lot
- Removal of Lytton's private patio on west elevation, including decorative concrete blocks, metal gate and private parking area
- Unsympathetic replacement of travertine panels on east elevation
- Alteration of sculpture *The Family* by David Green
- Removal of Lytton Savings and Loan Pole Sign

Other factors related to changes in the setting and association that relate to the significance determination being focused at the local level included:

- Substantial erosion and loss of the important related automobile-associated context on Sunset Boulevard from the 1960s
- The Bank is an altered example of a Mid-Century Modern Bank, a relatively common building type in Southern California
- Kurt Meyer's other bank projects are better examples of Modern bank design
- Other better examples of Modern bank design also exist by other notable architects in the region.

In conclusion, we encourage you to take a good, close look at the documentation provided in the Assessment Report, Julius Shulman's photographs, and the supplementary documentation on the art collection of The Lytton Center that is provided in the Assessment Report and associated appendices. We respectfully request that you carefully consider the entire record in your balanced, reasoned approach to the building and site.

Sincerely,



Edgar Khalatian



Atts.

**Table 2**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
1	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>Lytton Bank and Plush Pup, 2013</p>
2	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
3	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
4	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>
	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>

**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
6	 <p data-bbox="914 1249 943 1684">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="914 556 943 619">2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**





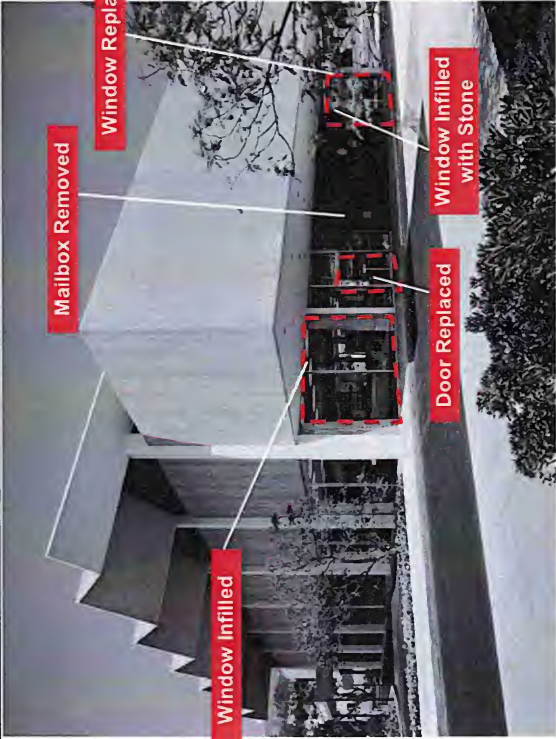

Photo	Original Appearance	Current Appearance
7	 <p>June 22, 1960 (Shulman Archive, Getty)</p> <p>Removed</p>	 <p>2013</p>
8	 <p>June 22, 1960 (Shulman Archive, Getty)</p> <p>Windows Replaced</p> <p>Doors Replaced</p>	 <p>2013</p>

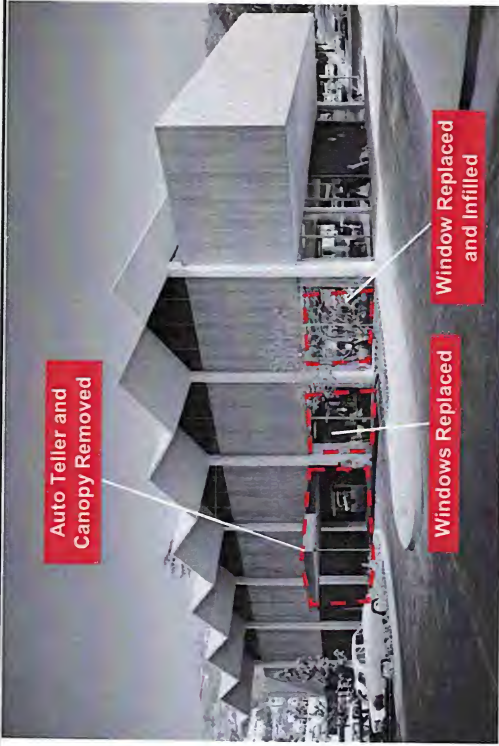

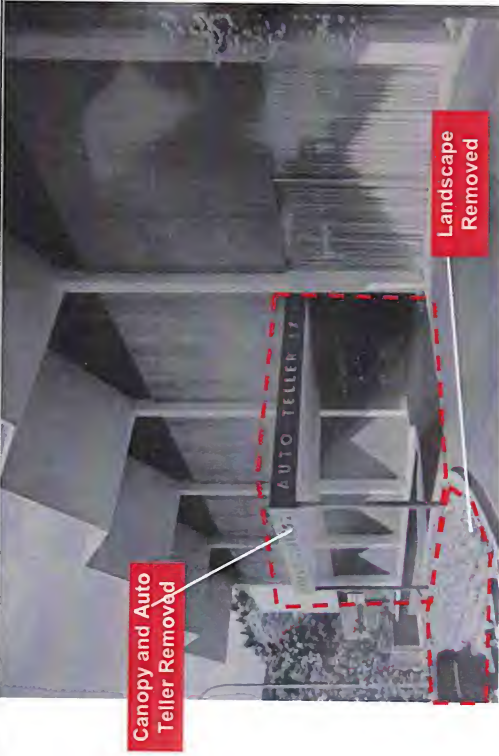



Table 2 (Continued)

Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
9	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



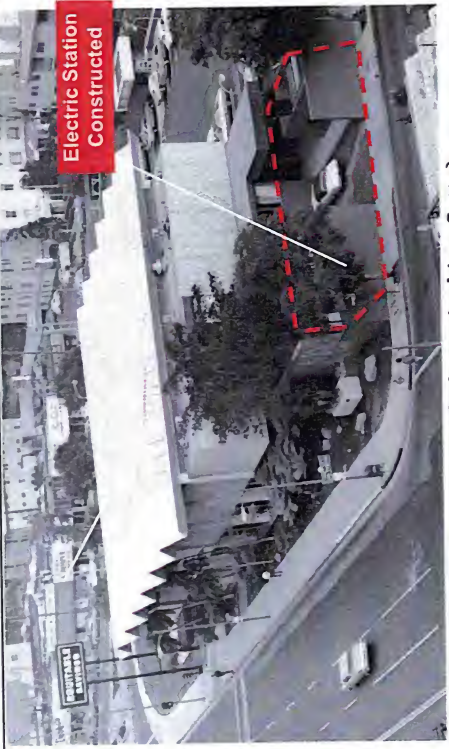

**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
10	 <p>Auto Teller and Canopy Removed</p> <p>Windows Replaced and Infilled</p> <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>
11	 <p>Canopy and Auto Teller Removed</p> <p>Landscape Removed</p> <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



III. Environmental Setting

**Table 2 (Continued)**  
Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
12	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>
13	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
14	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>

III. Environmental Setting

**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
15	 <p data-bbox="467 1598 523 1738">Interior Remodeled</p> <p data-bbox="922 1251 948 1682">June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="906 558 932 621">2013</p>

**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
16	 <p>June 22, 1960 (Shulman Archive, Getty)</p>	 <p>2013</p>



III. Environmental Setting

Table 2 (Continued)

Comparison of Historic and Current Appearance

Photo	Original Appearance	Current Appearance
17	 <p data-bbox="933 1144 965 1795">Bart Lytton's Office, June 22, 1960 (Shulman Archive, Getty)</p>	 <p data-bbox="917 241 949 955">Patio Off of West Elevation, Bart Lytton's Patio, View North, 2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
18	 <p>Removed</p> <p>Rear of Lytton Center, View Northwest, 1962 (Shulman Archive, Getty)</p>	 <p>2013</p>
19	 <p>Lytton Center Lobby (The Architectural Digest, Spring 1963)</p>	 <p>2013</p>



III. Environmental Setting

**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
20	 <p data-bbox="906 1157 938 1787">Lytton Center Auditorium 1962 (Shulman Archive, Getty)</p>	 <p data-bbox="890 562 922 632">2013</p>



**Table 2 (Continued)**  
**Comparison of Historic and Current Appearance**

Photo	Original Appearance	Current Appearance
21	 <p data-bbox="858 1129 893 1837">Lytton Center Permanent Exhibit, 1962 (Shulman Archive, Getty)</p>	 <p data-bbox="885 577 909 640">2013</p>

Table 3

Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape

Bank	Original Feature	Original	Altered	Removed	Description of Alteration
	Seven slender, rectangular concrete piers with white precast facing supporting the folded concrete plate roof dividing the north and south elevations into six bays	X			
	Bouquet Canyon stone accent wall on primary (north) elevation	X			Ivy has covered the stone wall. A new wall was added on the western portion as part of the 1987 electrical station addition.
	Double Glass Doors on Side (East) Elevation and Primary (North) Elevation			X	Double doors have been replaced, but transom original.
	Ground floor glazing – Each Window Bay was Divided into Two Plate Glass Lights with Aluminum Frames		X		All of the windows have been replaced and each bay is now divided into three lights.
					Also, ATM has been installed in a window bay that was originally glazed on the east elevation; the eastern most bay on the rear (south) elevation was re-glazed and partially in-filled.
					However, the entry bays on the side (east) elevation and primary (north) elevation only the doors were replaced.
	Textured glass (gray) window just to south of floating stair encased in glass		X		Window has been infilled with natural stone
	Mailbox on architectural concrete bay on east elevation			X	
	Three architectural concrete ground floor bays on the Western Side of the South Elevation		X		They were originally white, and have been repainted black.
	Rear Auto Teller Window and Canopy			X	Auto teller bay was infilled and painted white. The canopy was removed. Also, the automobile motor court and landscape was removed.
	Private Parking Area for Bank Executives in front of			X	The parking spots and decorative concrete block



**Table 3 (Continued)**  
**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

Original Feature	Original	Altered	Removed	Description of Alteration
the East Elevation				wall were removed in 1987 with the construction of a one-story electrical station (25 feet by 43 feet). Also, blocked the view of the cantilever from Sunset Boulevard and Havenhurst Drive.
Mechanical area contained by a decorative concrete block wall and decorative metal gate	X			
A cantilevered second floor finished with travertine veneer squares extending past the east and west elevations		X		A Chase blue band has been applied to the bottom of the travertine panels on the second floor of the north and east elevations. Some of the panels appear to be of a different quality and replaced.
White Facing Soffit on Roof	X			
Folded Plate Concrete Roof with Plastic Coating	X			
False Clerestory Windows (Enamel Glass) Below Folded Plate Roof	X			
Interior		X		The interiors by Adele Faulkner were removed during subsequent tenant improvements, substantially detracting from the building's appearance since the interiors are partially visible from outside the building. All of the original furniture and interior design features designed by Adele Faulkner have been removed. Tenant improvements in 2002, 2010, and 2013 added cubicles, non-bearing walls, partitions, new finishes, and millwork. All of the original furniture and interior design features designed by Adele Faulkner have been removed. However, some original features remain extant and include a drinking fountain and metal louver on the north wall of the lobby, the floating northeast stairway, railing in the employee south stairway, and railing running

## III. Environmental Setting

Table 3 (Continued)

Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape

Original Feature	Original	Altered	Removed	Description of Alteration
Interior: open central plan with a full-height lobby with views of the underside of the folded plate roof	X			around the second floor opening.
Interior: 2 <sup>nd</sup> floor perimeter walkway or balcony with a modern balustrade	X			
Interior: Roger Darricarrere's dalle de verre stained glass Screen	X			
Interior: northeast corner floating concrete stair(Schiefer strong floor, walnut and aluminum railing, plate glass panels below the railing, concrete steps with an abrasive finish, stone veneer wall)	X			

## Lytton Center

Original Feature	Original	Altered	Removed	Description of Alteration
Lytton Center for Visual Arts		X		In 1972, an office addition was constructed abutting the south elevation of the museum, blocking the primary entrance into the Lytton Center. The former Lytton Center was remodeled into a health club and later into a storage facility, and the 1972 addition was enlarged and modified throughout the years.
Automobile ramp and pedestrian stairs and railing to the parking deck on top of Lytton Center		X		
Stairway and planting area along west portion of lot		X		



**Table 3 (Continued)**  
**Matrix Table of Character-Defining Features of Bank, Lytton Center, and Landscape**

Landscape		Original	Altered	Removed	Description of Alteration
Public plaza and park with a pavilion, Henry Moore sculpture, and reflecting pool at the corner of Sunset Boulevard and North Crescent				X	Plaza graded in 1987 and converted into an asphalt parking lot.
Planting Area Island in Rear Parking Lot In Front of Auto Teller Window				X	
Landscape in Planting Area In Front of Primary (North) Elevation		X			Palms and ferns original. Walkway to primary (north) elevation replaced.
<i>The Family</i> , by sculptor David Green located in primary (North) elevation landscape with Travertine Marble Pedestal			X		The top of the sculpture is damaged.
Lytton Savings and Loan Pole Sign			X		The sign has been removed from the Lytton Savings pole sign although the pole remains.

